

BEETHOVEN
CONSERVATORY OF MUSIC,
1608 OLIVE ST.,
ST. LOUIS.

A MADAME LA MARQUISE MARTELLINI

Adelaide
von
BEETHOVEN
für das
Pianoforte übertragen
von
FRANZ LISZT.

Neuerevidirte Ausgabe.

Eigenthum der Verleger.

Leipzig: Breitkopf & Härtel.

PARIS, M. SCHESINGER

Pr. Mk. 2.-

LONDON, MORI & LAVENU

Eingetragen in das Vereinsarchiv.

14035.

Beethoven

ADÉLAÏDE.

F. Liszt.

Piano. *Larghetto. cantando*
una corda

dim.
poco rit.
cantando ed
cresc.
dim.

espressivo sempre

smorz. rechte Hand

p *Ad.* *

rechte Hand

Ad. * *p* *Ad.* * *Ad.*

smorz. *p*

più cresc. poco rit. *Ad.* *Ad.* *

cresc. *legato* *Ad.* * *Ad.* *Ad.* *Ad.*

p *Ad.* * *Ad.* * *Ad.* * *Ad.* *

rf *p dolce* *p*

sempre legato e tranquillo

cresc.

ff vibrato *p subito espressivo*

sf e poco rall. *un poco rit.* *dolce* *smorz.* *pp*

pp una corda

sempre

pp dolceissimo

Qw. Qw. Qw. * Qw. * Qw. *

cantando

dolceissimo

Qw. Qw. * Qw. * Qw. * Qw. * Qw. *

armonioso

Qw. * Qw. * Qw. Qw. Qw. * Qw. *

tre corde

molto cresc.

f energico

pp una corda

pp subito

Qw. cresc. marc. * Qw. * Qw. *

The musical score consists of six systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords. The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords.

System 2: The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords. The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords.

System 3: The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords. The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords.

System 4: The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords. The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords.

System 5: The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords. The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords.

System 6: The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords. The first staff has a treble clef and a key signature of two flats. It begins with a series of chords. The second staff has a bass clef and a key signature of two flats. It begins with a series of chords.

Dynamics and performance instructions include: *tre corde*, *f*, *ff*, *f marcato*, *p*, *una corda*, *pp subito*, *cresc.*, *p espressivo assai*, *poco rall.*, *smorz.*, *dolcissimo*, *amorosamente*, *mf agitato*, and *tre corde*.

First system of a musical score. It consists of a grand staff with a treble and bass clef. The music features complex chords and arpeggios. Above the staff, there are markings for *rallent.* and *cresc.*. Below the staff, there are various musical notations including *Qw.*, *2/5*, *1/2*, and asterisks.

Second system of the musical score. It features a grand staff with a treble and bass clef. The music includes a section labeled *Cadenza ad lib.* with a melodic line in the treble clef. Above the staff, there is a marking for *8*. Below the staff, there are markings for *Qw.* and asterisks.

Third system of the musical score. It consists of a grand staff with a treble and bass clef. The music features a long, flowing melodic line in the treble clef. Below the staff, there are markings for *Qw.* and asterisks.

Fourth system of the musical score. It consists of a grand staff with a treble and bass clef. The music features a complex, rhythmic pattern. Above the staff, there are markings for *poco a poco più agitato*, *a capriccio*, *crescendo*, *ed appassionato assai*, and *ten.*. Below the staff, there are markings for *Qw.* and asterisks.

Fifth system of the musical score. It consists of a grand staff with a treble and bass clef. The music features a complex, rhythmic pattern. Above the staff, there are markings for *ritenuto e smorz. pp* and *dolce armonioso un poco rallentando*. Below the staff, there are markings for *una corda*, *pp*, and *Qw.*.

The image displays a page of musical notation for a string quartet, consisting of four systems of staves. Each system includes a treble and bass staff, with various musical notations, dynamics, and performance instructions.

System 1: The first system begins with a treble staff containing a series of chords and a bass staff with a melodic line. Dynamics include *tre corde*, *f vibrato*, and *stringendo*. Fingerings are indicated with numbers 1-4. A *f* *agitato* section follows.

System 2: The second system continues the melodic and harmonic development. It includes the instruction *espressivo* and *poco rallentando*. Dynamics range from *p* to *f* *vibrato*. A *stringendo* section is also present.

System 3: The third system features a *poco rit. - - - e dim.* section, followed by a *dolce una corda* section. Dynamics include *pp* and *f* *vibrato*. The *una corda* instruction is clearly marked.

System 4: The fourth system includes a *tre corde stringendo* section and a *f* *agitato* section. Dynamics range from *p* to *f*. The notation includes various musical symbols and fingerings.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff. The treble staff features a melody with a long, sweeping eighth-note line across the first measure, followed by a series of chords. The bass staff provides a harmonic accompaniment with a series of eighth notes and chords. The second system continues the melody in the treble staff with a series of chords and a final measure. The bass staff continues the accompaniment with a series of eighth notes and chords. The score is marked with various musical notations, including slurs, ties, and fingerings.

crescendo molto -

poco a poco più animato
staccato

linke Hand

linke Hand

Ped. *

Ped. *

Ped. *

crescendo - - - *molto* - - - *ed accelerando* *ff*

The musical score consists of six systems of staves. The first system features a treble and bass staff with complex chordal textures and arpeggiated figures. Dynamics include *ff* (fortissimo) and *Qa.* (quasi ad libitum). The second system continues with similar textures, marked *fff grandioso* (fortissimissimo grandioso) and *Qa.*. The third system introduces a *marcatissimo* (marked) section with a *L. H.* (Left Hand) instruction, followed by a *rinforz.* (rinforzando) section. The fourth system is marked *espressivo* (expressive) and includes a *una corda pp rallentando* (one string, pianissimo, slowing down) instruction. The fifth system begins with *a tempo tre corde* (at tempo, three strings) and continues with *una corda pp rallentando* and *diminuendo* (diminishing). The final system concludes with *riten. perdendo* (ritardando, losing) and *lang.* (lento).

Die nach oben gestrichenen Noten mit der rechten Hand und die nach unten mit der linken.

Allegro.

Canto.

Linke Hand

con anima

r. H.

l. H.

Musical score for "L'Allegretto" by Franz Schubert, measures 1-6. The score is in 3/4 time, key of B-flat major, and features a piano (p) dynamic. The notation includes a treble and bass staff for the piano, with various chords, arpeggios, and melodic lines. A repeat sign is present at the end of measure 6.

Musical score for "Lento" by Franz Liszt, featuring piano and celesta parts. The score is in 3/4 time and B-flat major. The piano part has a melodic line with fingerings and a bass line. The celesta part has a simple harmonic accompaniment. The tempo is marked "Lento" and the mood is "dolce espressivo".

The musical score for 'The Rose Tree' is presented in three systems. Each system consists of three staves: a treble staff and two bass staves. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble staff, featuring eighth and sixteenth notes with various ornaments and fingerings. The two bass staves provide a harmonic accompaniment, with the bottom staff often playing a steady eighth-note pattern. The score includes a variety of musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in the treble staff.

appassionato

crescendo

rit. *p* *dolce* *p*

f *appassionato* *espressivo* *p*

Canto.

4

8

4

espressivo assai

p agitato

Qw.

Qw.

✱

animato

Qw.

Qw.

Qw.

✱

rinforz.

Qw.

Qw.

dim.

p dolce

espressivo

Qw.

✱

Qw.

✱

un poco rit.

cresc.

fp

Qw.

✱

Qw.

✱

Qw.

Qw.

✱

First system of a musical score. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a rhythmic accompaniment. The tempo marking *dolce* is written above the treble staff. The word *cre - scen* is written below the treble staff. The system ends with a repeat sign and a double bar line.

Second system of a musical score. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a rhythmic accompaniment. The tempo marking *Più Allegro. leggiero* is written above the treble staff. The word *do* is written below the treble staff. The word *f appassionato* is written below the bass staff. The system ends with a repeat sign and a double bar line.

Third system of a musical score. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a rhythmic accompaniment. The system ends with a repeat sign and a double bar line.

Fourth system of a musical score. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a rhythmic accompaniment. The tempo marking *crescendo molto* is written above the treble staff. The system ends with a repeat sign and a double bar line.

Fifth system of a musical score. The treble clef staff contains a melodic line with a slur and a fermata. The bass clef staff contains a rhythmic accompaniment. The tempo marking *trillo* is written above the treble staff. The word *staccato* is written below the bass staff. The system ends with a repeat sign and a double bar line.

8

p *pff*

1 5 2 1 2 1 3 2 1 2

8

p *pff* *rinforzando* *dimin. rallent.*

1 2 5 4 1 4 1

Adagio.

p *più rallentando* *espressivo*

3 4

Tempo I.

p *smorz.* *pff*

3 4

p *ritenuto* *perdendo* *ppp*

2 1 5 4 1 4 1

Originalwerke und Bearbeitungen

von

FRANZ LISZT

im Verlage von Breitkopf & Härtel in Leipzig.

Für das Pianoforte zu 2 Händen.

Originalkompositionen.

Etudes d'Exécution transcendante. Seule Edition authentique, revue par l'Auteur.	
No. 1. Preludio. Cdur	50
- 2. Amoll	1
- 3. Paysage. Fdur	75
- 4. Mazeppa. Dmoll	2
- 5. Feux follets. Irrlichter. Bdur.	1 50
- 6. Vision. Gmoll.	1 50
- 7. Eroica. Esdur	1 25
- 8. Wilde Jagd. Cmoll	1 75
- 9. Ricordanza. Asdur	1 75
- 10. Fmoll	1 75
- 11. Harmonies du Soir. Desdur.	1 25
- 12. Chasse-Neige. Bmoll	1 50
Dieselben in zwei Heften. 40.	7 50
Dieselben. (V. A. 367) n. 5. — Eleg. geb. n.	6 20
Grosses Concert-Solo. Emoll	4 50
Consolations	3 50
Dieselben. Einzelausgabe M. — 50 bis	1 —
Impromptu	1 25
Sonate. (An Robert Schumann) Hdur	4 50

Paraphrasen und Transcriptionen.

Beethoven, Ludwig van, Adelaide Op. 46.	
Nouv. Edit. augm. d'une gr. cadence	2 —
— An die ferne Geliebte. Liederkreis. (Op. 98)	3 —
No. 1. Auf dem Hügel sitz ich spähend. — No. 2. Wo die Berge so blau. — No. 3. Leichte Segler in den Höhen. — No. 4. Diese Wolken in den Höhen. — No. 5. Es kehret der Maien. — No. 6. Nimm sie hin denn, diese Lieder.	
— Sechs Lieder. (Aus Op. 75. 83. 84.)	
No. 1. Mignon. A dur	75
- 2. Mit einem gemalten Bande. F dur	75
- 3. Freudvoll und leidvoll. A dur	50
- 4. Es war einmal ein König. G moll	75
- 5. Wonne der Wehmuth. E dur	50
- 6. Die Trommel gerühret. F moll	75
Dieselbeu (No. 1—6) komplet	3 —
Franz, Robert, 5 Schilfflieder von N. Lenau.	2 50
Auf geheimem Waldespfade. — Drüben geht die Sonne scheiden. — Trübe wird's, die Wolken jagen. — Sonnenuntergang. — Auf dem Teich, dem regungslosen.	
— 3 Lieder. Der Schalk. — Der Bete. — Meeresstille.	2 50
— 4 Lieder. Treibt der Sommer seinen Rosen. — Gewitternacht. — Das ist ein Brausen und Heulen. — Frühling und Liebe.	2 50
Mendelssohn Bartholdy, Felix, 7 Lieder aus Op. 19. und 34.	
No. 1. Auf Flügeln des Gesanges v. Heine	1 —
- 2. Sonntagslied von C. Klingemann	75
- 3. Reiseliied von H. Heine	1 25
- 4. Neue Liebe von Denselben.	1 —
- 5. Frühlingslied von Lenau.	1 50
- 6. Winterlied. 7. Suleika.	1 —
Schumann, Robert, Zehn Lieder.	3 —
No. 1. Weihnachtslied. — No. 2. Die wandernde Glocke. — No. 3. Frühlings Ankunft. — No. 4. Des Sennens Abschied. — No. 5. Er ist's. — No. 6. Nur wer die Sehnsucht kennt. — No. 7. An die Thüren will ich schleichen.	
Schumann, Clara.	
No. 8. Warum willst du Andre fragen. — No. 9. Ich hab' in deinem Auge. — No. 10. Geheime Flüstern hier und dort.	
42 Lieder von Beethoven, Franz, Mendelssohn Bartholdy, Robert und Clara Schumann. 4. (V. A. 366) n. 5. — Eleg. geb. u.	7 —
Concert-Paraphrase über Mendelssohn's Hochzeitmarsch und Elfenreigen aus dem Sommernachtstraum.	4 —
Illustrations du Prophète de G. Meyerbeer:	
No. 1. Prière. Hymne triomphale. Marche du sacre	4 —
- 2. Les Patineurs.	4 —
- 3. Pastorale. Appel aux armes.	4 —
Phantasies. üb. Motive a. Rieni v. R. Wagner	2 50
Spinnerlied aus: Der fliegende Holländer von R. Wagner.	2 50
Zwei Stücke aus R. Wagner's Tannhäuser und Lohengrin:	
No. 1. Einzug der Gäste auf Wartburg	2 —
- 2. Elsa's Brautzug zum Münster.	1 —
Aus Rich. Wagner's Lohengrin:	
No. 1. Festspiel und Brautlied	3 —
- 2. Elsa's Traum und Lohengrin's Verweis an Elsa	1 50
Aus Rich. Wagner's Tristan und Isolde:	
Isoldens Liebes-Tod. Schluss-Scene	1 75
Transcriptionen aus Rich. Wagner's Opern.	
Für das Pianoforte. Komplet. 4. (V. A. No. 305) n. 5. — Eleg. geb. n.	6 20

Arrangements.

Symphonische Dichtungen.

No. 1. Ce qu'on entend sur la montagne. Klavierauszug von L. Stark	4 75
- 2. Tasso. Kl.-Ausz. v. Th. Forchhammer	3 50
- 3. Les Préludes. Kl.-Ausz. v. K. Klausner	4 25
- 4. Orphée. Klavierauszug von F. Spiro	2 —
- 5. Prométhée. Kl.-Ausz. von L. Stark	3 25
- 6. Mazeppa. Klav.-Ausz. v. L. Stark	4 —
- 7. Festklänge. Klav.-Ausz. v. L. Stark	3 50
- 8. Héroïde funèbre. Klavierauszug von Th. Forchhammer	2 50
- 9. Hungaria. Klavierauszug v. F. Spiro	3 75
- 10. Hamlet. Kl.-Ausz. v. Th. Forchhammer	3 —
- 11. Hunnen-Schlacht. Klavierauszug von L. Stark	3 50
- 12. Die Ideale (nach Schiller). Klavierauszug von A. Hahn	4 75
Eine Symphonie zu Dante's Divina Commedia. Kl. Ausg. von Th. Forchhammer	6 50
Le Triomphe funèbre du Tasse. Epilogue du poème symphonique «Tasso». Transcription pour Piano de l'Auteur	2 25

Bearbeitungen fremder Werke.

Beethoven, L. van, Symphonien.	
No. 1. C dur. Op. 21.	4 50
- 2. D dur. — 36.	6 —
- 3. Es dur. — 55 (eroica)	7 50
- 4. B dur. — 60.	6 —
- 5. C moll. — 67.	6 —
- 6. F dur. — 68 (pastorale)	7 —
- 7. A dur. — 92.	7 —
- 8. F dur. — 93.	5 —
- 9. D moll. — 125.	10 —
Dieselben komplet in 2 Bänden. No. 1—5. 6—9. (V. A. 40ab) n. 5. — Eleg. geb. n. 5.	6 50
Paganini, N., Gr. Etudes de Violon, transcrits pour Piano. (Clara Schumann gewidmet.)	
No. 1. G moll	1 50
- 2. Es dur	1 20
- 3. H dur (La Campanella).	1 50
- 4. E dur	1 —
- 5. E dur	1 —
- 6. Amoll	2 —
Dieselben komplet in zwei Heften	4 —
Dieselben komplet in 1 Bande. (V. A. 484)	5 —

Für das Pianoforte zu 4 Händen.

Symphonische Dichtungen für grosses Orchester. Bearbeitung für Pianoforte zu 4 Händen vom Komponisten.	
No. 1. Ce qu'on entend sur la montagne (nach V. Hugo).	5 50
- 2. Tasso. Lamento e Trionfo	4 50
- 3. Les Préludes (nach Lamartine).	4 20
- 4. Orphée	2 —
- 5. Prométhée	4 —
- 6. Mazeppa (nach V. Hugo)	4 50
- 7. Fest-Klänge	3 50
- 8. Héroïde funèbre.	3 50
- 9. Hungaria	4 50
- 10. Hamlet	3 —
- 11. Hunnenschlacht (nach Kaulbach).	4 50
- 12. Die Ideale (nach Schiller). Arr. von S. Sgambati	6 75
Dieselben. 2 Bde. (V. A. No. 506/7) à M. 10. — Eleg. geb.	12 —
Fantasie und Fuge über den Choral «Ad nos, ad salutarem undam» a. d. Oper: Der Prophet von Meyerbeer für Orgel oder Pedalfügel oder Pfte. zu vier Händen	6 —
Fantasiestück über Motive aus Rieni v. Rich. Wagner (A. Heintz).	2 25
Aus Rich. Wagner's Lohengrin (A. Horn.)	
No. 1. Festspiel und Brautlied	3 50
- 2. Elsa's Traum und Lohengrin's Verweis an Elsa	2 —
Spinnerlied aus: Der fliegende Holländer von Rich. Wagner (L. Köhler).	3 —
Zwei Stücke a. R. Wagner's Tannh. u. Loheng.	
No. 1. Einzug der Gäste auf Wartburg.	3 —
- 2. Elsa's Brautzug zum Münster	1 50
Aus Rich. Wagner's Tristan und Isolde:	
Isoldens Liebes-Tod. Schluss-Scene. Bearbeitet von Alb. Heintz.	1 75
Transcriptionen aus Rich. Wagner's Opern.	
Für d. Pianof. zu 4 Händen. Komplet. 4. (V. A. No. 422) n. 6. — Eleg. geb. n.	8 —

Für 2 Pianoforte zu 4 (8) Händen.

Die beiden Pianofortestimmen sind über einander gedruckt, so dass zur Ausführung 2 Expl. nöthig sind.	
Coucerto pathétique. Neue Ausgabe mit Zusätzen von Haus von Bülow. Partitur	5 —
— Stimmen-Ausgabe (No. 18 der Bibliothek für 2 Klav., herausg. v. Anton Krause)	5 —
Eine Symphonie zu Dante's Divina Commedia für grosses Orchester. Bearbeitet für 2 Pianoforte vom Komponisten. Partitur	10 50
Dieselbe zu 8 Händen v. Joh. v. Vegh bearb.	14 50
Symphonische Dichtungen f. grosses Orch. Bearb. f. 2 Pianof. v. Komponisten. Part.:	
No. 1. Ce qu'on entend sur la montagne (nach V. Hugo) M. 6.50. No. 2. Tasso. Lamento e Trionfo M. 5.—. No. 3. Les Préludes (nach Lamartine) M. 5.—. No. 4. Orphée M. 2.50. No. 5. Prométhée M. 5.—. No. 6. Mazeppa (nach V. Hugo) M. 6.—. No. 7. Fest-Klänge M. 6.—. No. 8. Héroïde funèbre M. 3.50. No. 9. Hungaria M. 6.—. No. 10. Hamlet M. 3.50. No. 11. Hunnen-Schlacht (nach Kaulbach) M. 3.25. No. 12. Die Ideale (nach Schiller)	7 50
Dieselben. 2 Bde. V. A. No. 508. 509. à M. 12 — Eleg. geb.	à 14 —

Für Orgel — Harmonium — und Violoncello mit Pianoforte.

Der Choral: «Nun danket Alle Gott» für die Orgel gesetzt v. Koup. (Chor m. Begl. d. Trompeten, Posauen u. Pauken ad lib.)	4 50
Ave Maria. Für d. Orgel eing. v. A. W. Gottschalg	1 —
Fantasie und Fuge über den Choral «ad nos, ad salutarem undam» a. d. Oper: Der Prophet von Meyerbeer für Orgel oder Pedalfügel oder Pfte. zu vier Händen.	6 —
Consolations. Transcrits pour Orgue — Melodium (Harmonium) par J. Skirwa.	2 75
Consolations, transcr. pour Violoncelle avec Piano par Jules de Swert	3 —
Les Préludes. Für Harmonium und Pianof. eingerichtet von Aug. Reinhard	5 25
Orpheus. Für Harmonium und Pianoforte bearbeitet von Fritz Stade	2 75

Für grosses Orchester.

Symphonische Dichtungen. Partitur. gr. 80.	
No. 1. Ce qu'on entend sur la montagne (nach V. Hugo) M. 12.—. No. 2. Tasso. Lamento e Trionfo M. 6.—. No. 3. Les Préludes (nach Lamartine) M. 7.50. No. 4. Orphée M. 3.—. No. 5. Prométhée M. 6.—. No. 6. Mazeppa (nach V. Hugo) M. 9.—. No. 7. Fest-Klänge M. 7.50. No. 8. Héroïde funèbre M. 4.50. No. 9. Hungaria M. 10.50. No. 10. Hamlet M. 3.—. No. 11. Hunnen-Schlacht (nach Kaulbach) M. 7.50. No. 12. Die Ideale (nach Schiller)	7 50
Stimmen hierzu:	
No. 1. Ce qu'on entend sur la montagne M. 20.25. No. 2. Tasso. Lamento e Trionfo M. 13.75. No. 3. Les Préludes (nach Lamartine) M. 12.50. No. 4. Orphée M. 8.—. No. 5. Prométhée M. 12.—. No. 6. Mazeppa (nach V. Hugo) M. 22.—. No. 7. Festklänge M. 12.50. No. 8. Héroïde funèbre M. 10.50. No. 9. Hungaria M. 19.50. No. 10. Hamlet M. 8.75. No. 11. Hunnenschlacht (nach Kaulbach) M. 19.—. No. 12. Die Ideale (nach Schiller)	17 50
Anhang. Varianten zu No. 7 Festklänge. Kürzungen und Errata.	3 —
Le Triomphe funèbre du Tasse. Epilogue du poème symphonique «Tasso». Partitur	3 50
Stimmen	8 —

Für Gesang

mit Orchester- und Orgel-Begleitung.	
Eine Symphonie zu Dante's Divina Commedia f. gross. Orch. u. Sopran- u. Alt-Chor. Part.	16 50
Orchester und Chorstimmen	30 —
Sopran, Alt	à 25
Missa quatuor vocum ad aequales (2 T. et 2 B.) concinente Organo. Editio nova. Partitur	4 50
Stimmen	3 —
Pater noster quatuor vocum ad aequales (2 T. et 2 B.) Concinente Organo secundum rituale S. S. ecclesiae Romanae. — Ave Maria, quatuor vocum concinente Organo. Partitur M. 1. 50. Stimmen	1 —